



EVIL DEAD

SAM RAIMI
INTERVIEW

DARKMAN

SEPT
90

\$2.25
\$2.75 IN
CANADA

FOURTH
TOXIC
ISSUE

MONSTERS ATTACK!

DEATH BY
GRAFFITI

AKIRA

TOKYO DESTROYED
... AGAIN!

WEIRD
WORMS

ゴジラ



MONSTERS ATTACK!



MONSTERS ATTACK!

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MORROW and ALEX TOTH letterers

malcontents

TAG YER DED!

Urban artistic rivalry leads to greed, murder and revenge from beyond
the grave! page 6

ILLUSION

Okay, one last time... This is your brain and this is your brain under
hypnosis. Zzzzt!
page 21

CIRCULATION: ZERO!

Why worry about your health and the environment when you're rich
enough to live in a nuclear-proof paradise?! page 33

BOOKWORM

Humans aren't the only things that are wormfood! page 45

articles

AKIRA: The Movie scoop on the animated apocalyptic epic! pg.16

MONSTERS ATTACK! BOOK REVIEWS We worm through THE
LONELY ONE and PANORAMA OF HELL. p.20

GODZILLA: KING OF THE MONSTERS! A look at the origins of
the radioactive reptile. pg.26

SAM RAIMI INTERVIEW An intimate, exclusive talk with
writer/director of EVIL DEAD and the new film, DARKMAN! pg.41

pin-ups

A GRAVE SHOCK
by WALTER BROGAN
page 2

GORIBIS
by PAT BOYETTE
page 15

SQUALL
by RURIK TYLER
page 51

GODZILLA
JOHN SEVERIN
page 52

SEPT 1990



MONSTERS ATTACK! BONEYARD!

Drop a dead letter to us at MONSTERS ATTACK!

535 Fifth Ave, NY, NY 10017 or send a MONSTER

ATTAX FAX at (212) 286-0960

It's MONSTERS ATTACK! time again! Here's another eerie edition for your edification! Is it my imagination or is every issue getting better and better?

Please welcome legend ALEX TOTH to our pages. Even if you're not familiar with his unparalleled story telling ability in comics, you know some of his creations. For animation studios, he has character designed SCOOBY DOO, SPACE GHOST, SHAZZAN and CLUTCH CARGO, among others. Look for a pin-up of his appearing in a BATMAN 3-0 comic from DC.

Also in this horror happening is more excellent art and stories from the likes of super-talents JOHN SEVERIN, STEVE OITKO, GRAY MORROW, PAT BOYETTE, CHARLES E. HALL, RURIK TYLER, WALT BROGAN and some other stuff by little old me.

We also have more articles than ever! Stuff on the animated epic AKIRA, SAM RAIMI and his new film DARKMAN, book reviews and a cover feature on GODZILLA! By the way, if you couldn't figure out what movie the attached Godzilla photos are from, don't worry, I took the pictures myself outside my window! No lie! I live in the lower, lower, east, east side of New York City and one bright morning, I woke up to see the building across the street going up in flames. Always one to exploit a photo opportunity, I snatched away with my camera. Later, I took my two-foot tall 30th anniversary Godzilla "action-figure" and took some trick perspective shots. And there you have it. Photographic proof that Godzilla stormed Manhattan (actually, Big G is scheduled to attack NY in 1999; that's when 1969's DESTROY ALL MONSTERS! is set).

Next issue will be a gasser with a KARLOFF/FRANKENSTEIN cover by SEVERIN and an overview by KEVIN McMAHON (who did FREDDY & JASON for us in MA#2 & #3), CELLAR JELLY by RURIK TYLER, THE CREATOR by STEVE OITKO, VANISHING BREED by PAT BOYETTE and other future CLASSICS!

One last thing: Believe me, I know the pains and heartache of being a freelancer and submitting stories and art to magazines. Real mags have big staffs, but here it's just me and Cliff, the art director, who put out the whole book. We're almost criminally behind in responding to contributors, so please understand. We're not looking for any unsolicited material right now, so please be patient. I really appreciate your wanting to be in MONSTERS ATTACK! and thanks for your overwhelming support and interest! See ya in a few months!



GOOZILLA FANS: Can you guess which GOOZILLA film these photos are from?

Dear Mort,

A Boy's Life... What Severin insinuated in that art! I felt a compassion for evil. I'm too old to lie, but I dreamt about that kid that night. He went after my five year old godson, Scott, and I crushed his head with this here typewriter. I simply can't believe "the unfilmed Severin". We saw Wally Wood's bag of tricks, Jack Davis' arsenal, but Severin keeps growing and growing. I also liked your fidelity structure on Friday the 13th. Jerry De Fuccio Jersey City NJ

Jerry's name may be familiar to comic fans. He was associate editor at EC and researcher for Harvey Kurtzman's war comics. He was an editor at MAD for about 25 years and is now managing editor at CRACKED and a respected comics historian who has either worked with or wrote about EVERYBODY in the industry...MT

Dear Mort,

I really love your magazine. I have longed for a magazine like yours that prints quality horror stories. I am especially excited about the high caliber of artwork in your fine magazine. I enjoy vampire stories the most. I have enclosed a photo of myself as Vampiress, my favorite vampire. I can't wait to read the next issue of MONSTERS ATTACK!

Leslie Cullon
Atlanta GA

I think I speak for most of our readers when I say we'd like to see MORE of Leslie!

Dear Mr. Todd,

I read with some interest your pontification concerning Mr. Krisko's comments chastising retailers for not "screening" their magazines. I must say that I agree with your position wholeheartedly. Parents cannot and should not pass off their responsibilities to guide and teach their children.

However, I must point out that Canada does indeed have "guaranteed" (albeit not absolute) freedom of the press. Permit me to explain. In 1982, the Canadian constitution was amended and the **Canadian Charter of Rights and Freedoms** was incorporated. Section 2(b) provides that: "Everyone has the following fundamental freedoms... freedom of thought, belief, opinion, and expression, including freedom of the press and other media of communication."

This means that neither the federal government nor the provincial governments can pass laws infringing on this freedom, as the Constitution (of which the charter is now part) is the supreme law of Canada and any laws repugnant to it are of no force and effect.

There are, however, two ways in which this freedom can be overridden. Section 1 imposes "reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society." Recent court cases have suggested that the government had better have a damned good reason for infringing on freedom of speech. In one such case (*R. v. Keegstra*) the "public incitement of hatred" provisions of the **Criminal Code** were struck down by the Alberta court of Appeal as not being sufficient reason to stop a teacher from feeding his students racist propaganda. I should add, though, that an Ontario Court of Appeal came to the opposite conclusion in *R. v. Andrews*, a case of a racist magazine. It is my understanding that both of these cases will go before the Supreme Court of Canada (S.C.C.) soon. The S.C.C.'s decision will be final, although the court has been quite energetic in protecting basic freedoms.

The other method is through the infamous charter s.33, the "Notwithstanding clause," which allows governments to pass laws in violation of Charter section 2 and others and to have those laws in effect for no more than 5 years, with the option of renewal. This was recently used by the government of Quebec to validate its "French-only" sign law after the S.C.C. ruled the law unconstitutional as a violation of Charter s.2(b). This method is highly draconian, and Quebec's use of it has started a national debate which is forcing English-French tensions in Canada to rise to an all-time high if the citizens of the jurisdiction desire it. The government using "notwithstanding" can be voted out of office.

So, while Canada does not have an absolute guarantee of freedom of the press, such freedom is extremely well protected by the Constitution

and the Canadian Bill of Rights (another statute). It is also protected by numerous citizens like myself who value freedom of the press quite highly.

However, section 163 of the Criminal Code is a section dealing with "crime comics" (including horror) and pornography. It is referred to as the "Corrupting morals" section. A string of lower court cases dealing with pornography has held that the section is unconstitutional. S.C.C. has stated that only "obscene" material applies with obscene being determined by "community standards." One guiding concept of what violates community standards is "dirt for dirt's sake." The entire issue of what qualifies as obscene is still being heavily debated by courts, politicians and interested citizens.

I should also like to note that American courts have also started limiting freedom of expression, and many critics and states also have anti-obscenity laws similar to Criminal Code s.163, so American freedom of the press is also not absolute.

Forgive me, I had not intended to make this letter an introduction to "Canadian Constitutional Law" and I have rambled on discussing the nuances of Canadian jurisprudence. I do truly appreciate your voice crying out against censorship. You are not alone in your concerns.



Finally, I must say that I highly enjoyed your third issue. It is about time someone brought back a good "monster-horror" magazine and I intend to buy issues for as long as you keep producing them. Gene Colan's art in *The Daemon* was fantastic as was Runk-Tyler's in *Cells*. The rest of the issue was also very well done. Consider me hooked.

Roman J. Andron
Picture Butte, Alberta
Canada

Thanks very much for your letter, Roman, it was very enlightening. Until now, I thought the **CRIMINAL CODE** was just an early Karloff film. All these points may become moot as I understand most of Canada will secede to the United States by the end of the century. And to whoever may lump crime and horror comics with pornography, they can go eat "dirt"!...MT

Dear MONSTERS ATTACK!,
I thought the *Jason* theme, the body count list and the art was perfect in your third twisted issue! I also enjoyed the *Godzilla* art and the stories and art of *A Boy's Life*, *Cells* and the *Daemon*. Keep dishin' out the horror, gore and the good mag! Justin Snowden
Burlington IA

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SUMMER IN THE CITY. IF YOU'RE STUCK THERE, YOU'RE TRAPPED BY THE INFESTATION. LOCATED THE SIDE-WALKS, THE ROADS, THE BUILDINGS AND BRAINS. SOME ARE ALREADY TOO COOKED TO NOTICE.



TAG YOUR DED!!



OH, DANNY! ARE YOU STILL WASTING YOUR TIME OUT HERE? WHY DON'T YOU DO SOME MORE SERIOUS ARTWORK?

I KNOW YOU LIKE MONSTER MOVIES, CORI, SO I DID THIS ONE SPECIAL, DEDICATED TO YOU! AND THIS IS SERIOUS! I WANT TO HAVE AN ART CAREER...

...IF I CAN AFFORD TO GO TO SCHOOL FOR IT!

YOU'LL BE ABLE TO IF YOU REALLY WANT TO! AND BESIDES, I KNOW A WAY TO MAKE SOME MONEY OFF YOUR GRAFFITI!

YEAH, HOW?!

THERE'S THIS THING IN THE PAPER ABOUT A CONTEST TO PAINT A MURAL...

\$2,000 TO THE WINNER!... THE THEME IS 'SAVE THE ENVIRONMENT'... SEND SKETCHES IN TO ENTER...

\$2,000?!? THAT WOULD TRANSLATE TO A LOT OF PARTYIN'!

IF I WON IT, I COULD PUT IT TOWARDS M'EDUCATION!

...AFTER YOU TAKE ME TO DINNER, YOU MEAN! OH, DENNY, I JUST KNOW YOU'LL WIN!

@*#%! I COULD USE THAT CASH, BAD! IT COULD BUY A LOT OF CRACK, CHICKS AND COKE!

I DESERVE IT MORE THAN DANNY! HE'S GOT IT EASY. EVERYTHING'S EASIER FOR HIM!

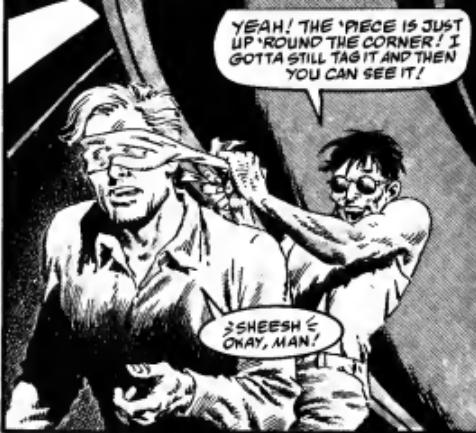
...AN' HE'S GOT THAT GOOD-LOOKIN' GAL WASTIN' HERSELF ON HIM!

YO! Y'WANNA SPRAY SOME LAY-UPS AT THE TRAINYARDS TONIGHT?

NAN! I THINK I'LL WORK ON SOME SKETCHES IN MY TAGBOOK FOR THAT CONTEST! I WANNA WIN!











EVIDENTLY HE WAS SMOKING CRACK AND IGNITED THE AEROSOL PAINT CANS NEAR HIS BED...

STRANGE... IT WASN'T THE EXPLOSION THAT KILLED HIM. THAT ONLY KNOCKED HIM OUT!



...WHAT KILLED HIM WAS SKIN POISONING! THE SPRAY PAINT COVERED EVERY SQUARE INCH OF HIS BODY, SUFFOCATING HIM AND RESULTING IN DEATH!



MAKE SURE THE CORONER TAGS THIS PIECE!





GORIBIS-

DEATH BIRD OF BABYLON.
BELIEVED TO HAVE SURVIVED THE GREAT FLOOD AS A STOWAWAY ON THE FLAT ROOF OF THE ARK—THIS LIVING MANIFESTATION OF EVIL NESTS EVEN TO THIS DAY AMONG THE ANCIENT RUINS OF NINEVAH!

SOME CLAIM TO HAVE SEEN THE GROTESQUE BIRD FLYING FORTH AT DUSK IN SEARCH OF A CARRION FEAST! HOWEVER, SUCH SIGHTINGS ARE DARK AND DEADLY OMENS!

Neo-Tokyo is about to



A FILM BY KATSUHIRO OTOMO

article by EEL O'BRIAN

E-X-P-O-L-O-O-D-E

AKIRA

THE MOVIE

"Neo-Tokyo?" you might ask. Sure! Don't you remember when Tokyo was nuked in July 1988 and World War III was started? No? Well, that's what happened in the world of **AKIRA**, a name already familiar to comics and animation fans. The movie, now being released in the United States, is based on a popular Japanese comic strip by Katsuhiro Otomo. It started in 1982, serialized in the bi-weekly **Young Magazine** and when finally completed it will run over 1800 pages long! The **Akira** comic is being published in America by the Epic Comics branch of Marvel Entertainment Group.

AKIRA is set in a rebuilt, Neo-Tokyo in the year 2019. After a flashback to the nuclear destruction of old Tokyo in '88, the film charges into the future with an ultra-violent, marauding motorcycle chase which initiates a non-stop sequence of death, destruction, carnage, psychic warfare, and for the viewer, a heap of entertaining thrills! There has never been a film to compare with **AKIRA**. Some reviewers have likened it to **BLADERUNNER** and **SCANNERS** but there are only superficial similarities. It's a filmic event and the fact that it's animated doesn't help for mass American acceptance. We in the States traditionally dismiss animation as sub-juvenile and unworthy of serious attention, mainly because the American animation producers feel that way. (Notice the tagline for the **TEENAGE MUTANT NINJA TURTLES** live action film was "Hey Dude, this is no cartoon!", as if ashamed of their animated origins.) **AKIRA** may change that. It has action, "cyber-punk" science fiction, gore, drama, unequalled camera angles and tracking shots, hallucinogenic episodes,



explosions, dynamic color, detail and a great, energetic soundtrack.

Creator Katsuhiro Otomo, in his late 30s, is a respected, award-winning comic book artist who has successfully graduated to film direction.

"In the final sequence, which feature Tetsuo's transformation, a lot of the action can only be captured by animation."

Creator Katsuhiro Otomo

Akira began in 1982 as 20 page episodes appearing every two weeks in Kodansha Ltd.'s 300 page **Young Magazine** and then collected into a series of several-hundred-paged volumes. Americans have been able to follow the saga in English since May 1988 (a month before Old Tokyo exploded) thanks to

Marvel's upscale Epic-Comics format in 64 page color installments. Some excellent examples of Otomo's magazine illustration and advertising work have been printed in the beautifully designed, deluxe hard cover book, **Kaba**, from Kodansha Ltd. and distributed in America by Marvel.

Otomo took a year and half off the **Akira** strip to character design, storyboard, co-write and direct the 70mm animated film version. Since it had sold millions of copies, there was great demand for an



A sequence from the AKIRA film; Tetsuo, on his hopped-up cycle, is about to slam into the psychic child, Takashi (code-numbered '26').

AKIRA movie, yet its scaled seemed prohibitively impossible to translate to the screen. A bunch of companies with interest in the property, Kodansha Ltd. (publisher), Bandai (video distributor), Toho (film distributor), Mainichi Broadcasting System (TV rights), Laserdisc Corporation, Tokyo Movie Shinsha Co., Hakuhodo Inc., and Sumitomo Corporation formed the Akira Committee and put up 1 billion yen (\$7 million to us westerners) to produce it as an

animated blockbuster.

There are many interesting characters in Neo-Tokyo 2019 and the title character, Akira, is not really seen in the film as he is in the comics. One of the main leads is a teen motorcycle gang leader named Kaneda. A member of his gang, Tetsuo, gets nailed in a bike accident and is oddly abducted by the Army. The Colonel is in charge of a top-secret project developing psychic abilities in children. Tetsuo comes to learn he is one of the

chosen and has incredible psychic powers. All this triggers a wild battle, both conventional and psychic, with Tetsuo versus the Army, politicians, a radical resistance group and old friend Kaneda. And they're all looking for the mysterious Akira. As creator Otomo says, "Although the movie's title is the name of a child, in fact it does not revolve around any single character. No one person is the main character, yet it is possible for many to be seen as such. All people have drama in their lives, so the plot is simply the intermingling of many such dramas." Maybe so, but not all people face such drama as psychic battles or nuclear attack every day... usually. Thousands of people die graphically on camera every few minutes in AKIRA, yet it is in no way gratuitous. Unlike most films, you get the feeling these are real people with real lives and with real deaths.

The attitudes and motivations of Kaneda and his group seem to reflect the actual image of post-atomic Hiroshima and Japan where



A satellite laser is about to shear off Tetsuo's arm in this scene from the film printed in the AKIRA Anime book.



kids became street-wise hoodlums; pimping, black-marketing and drug dealing in order to survive day to day. The post-nuclear city of Neo-Tokyo is a realistic projection. It is splattered with neon, advertising blurs and high-technology; all covered in a filmy grime with graffiti and other abuse. "In the final sequences, which feature Tetsuo's transformation, a lot of the action can only be captured by animation," says Otomo with massive understatement (Tetsuo's transformation is the most extreme and intense ever on film!). "To show such scenes with a sense of realism depends a lot on the appearance of the backgrounds. In order to show spectacular scenes or extraordinary powers, the artist has to depict normal backgrounds and scenes with a great sense of reality. In doing so, the scenes of devastation take on an added sense of realism. I also pay much attention to the value of artwork and color in enhancing reality." That's for sure! According to the *Akira* Committee's production notes, typical goofy animation colors were avoided and over 327 colors were used; 50 of them created especially for the film! I can't wait to see all the new *Akira* Crayola colors!

To shoot all the psychic wars, tank battles, building collapses, satellite implosions, street fighting, bike racing, bridge falling and city nuking action, over 2,212 separate shots were set up. Over 160,000 individual cels were painted to allow for smoother than normal animation.

Now that the production of *AKIRA*, the movie, is over, Otomo is returning to *Akira*, the comic. He is making a deliberate attempt to make the two projects different by altering the comic story to keep the fans from guessing the actual conclusion. Some purists are upset over this, but as Otomo says,



Tetsuo as he got disarmed in the original AKIRA manga (Japanese for comics).

"Because the movie had to fit within the framework of two hours, it was important not to waste any time when cutting to other scenes. In comic stories, one is allowed greater freedom to disgress, but if you try the same thing in a movie it loses its clarity and sharpness." Otomo is able to infuse more detail and character development in his 1800+ page epic than he can in a 124 minute film. The movie stands on its own as a stunning piece of entertainment and the comic series expands from there.

The *Akira* comic is available in

comic shops monthly and the film is sweeping across the country this summer. If you know a local movie theatre that plays cool movies, film retrospectives, animation or has "midnight shows," tell them to book *AKIRA* (distributed by Streamline Pictures in Los Angeles). Fortunately, it hasn't been cut and edited into non-sensibility as has happened consistently with past, imported animation and it's released without a rating. Streamline is dedicated to releasing quality animation from Japan uncut and we at **MONSTERS**

ATTACK! wish them lots of luck!



Examples of AKIRA's different formats, shown in relation to a copy of MONSTERS ATTACK! The collected *AKIRA*, Volume 1; a copy of *YOUNG MAGAZINE*, the Japanese comic *AKIRA* was originally serialized in; an issue of the American *AKIRA* from Epic Comics; and the film told in comic-style with panels shot from movie stills, *AKIRA* Anime, Volume 4.

MONSTERS ATTACK!

Bookworm

THE LONELY ONE

by Joe Gill and Steve Ditko

Robin Snyder Publisher, \$10.95, 96 pages

When you think of the classic 'giant ape' movie star, who do you think of? Well, rather than that transplanted New Yorker King Kong, some may cite that one in London named Konga (...some nuts, that is!) In the early 1960s, the 'British Invasion' included a pair of monster flicks cashing in on *Godzilla* and *King Kong*. These films, *Gorgo* and *Konga*, merited the release of their own Charlton Comics titles and were graced with better storytelling than the movies they were based on! Robin Snyder, an editor and publisher, has released a collection of *Konga* by Joe Gill and Steve Ditko, entitled *The Lonely One*.

If you have heard of *Spider-Man*, *Dr. Strange*, *The Question* or **MONSTERS ATTACK!**, then you are aware of the handiwork of artist Steve Ditko. Steve was the original artist, designer and co-creator of *Spider-Man* and *Doc* for Marvel Comics and his characters *The Creeper*, *The Question* and *Shade*, *The Changing Man* still sell magazines for DC Comics. During Ditko's long association with Charlton Comics he was allowed a bit more creative and artistic freedom. Here in *The Lonely One*, Steve goes ape with some inspired antics only he could craft. Comics veteran and long-time Charlton writer Joe Gill takes the big monkey around the world, allowing Ditko to illustrate some giant dinosaur battles, undersea action, arctic adventures, jet fights and a few atomic blasts! The volume reproduces the art in bold black-and-white on crisp paper and looks so nice, you don't miss the cheap comic book colors it was originally printed in.

The book is graced with four 20 page *Konga* epics, a great pin-up by artist Pat Beyette, some gag pages by Henry Boltinoff and an upbeat Gill/Ditko short story with cavemen, saber-tooth tigers and the A-bomb!

Publisher Snyder has released several Ditko titles as well as other interesting projects like the *History of Comics* newsletter. And meanwhile, Ditko-addicts can check out his current creative efforts in every issue of **MONSTERS ATTACK!** For a copy of *The Lonely One*, contact Robin Snyder, 255 North Forest #405, Bellingham, WA 98225-5833.



20 MONSTERS ATTACK!

PANORAMA OF HELL

by Hideshi Hino

Blast Books, \$9.95, 192 pages



An artist paints with blood tapped from his self-immolated body. He paints a nightmarish scenario of horror... all based on "life".

Next door is his inspiration, the guillotine. It's next to the crematorium of headless corpses and the graveyard of executed prisoners. And the artist has an excellent view of all of this!

This is truly a **Panorama of Hell**. Author and artist Hideshi Hino has wrought a wild and weird tale of the artist and his even stranger family. The story was originally printed as a horror *manga* (Japanese comic) in 1982 and is so creepy it makes any of Clive Barker's creations look like embarrassing cartoons.

We meet the artist's children, Krazy Boy and Krazy Girl. They are murderous, anti-social, snot dripping brats who are truly loved by their Dad (especially when you consider his upbringing)! Mom runs the Hell Tavern where she serves the reanimated headless corpses pieces of themselves to eat (they love it!), and that's only the first third of the book!

Or is it the last third? Like true *manga*, this book, though printed in English, is read right to left and from the "back" of the book to the "front". You get used to it quite quickly and easily. The translation is aided by the efforts of Screaming Mad George, the make-up and effects artist (he did the girl-to-roach transformation in *Nightmare on Elm Street IV*), Charles Schneider (peripheral Hollywood personality and future *MA!* contributor) and Yuko Umezawa. They ably handle the translation, retaining its original sardonic sense of black humor.

The rest of the book covers the artist's psychotic ancestry, culminating in the artist's conception during the atomic attack on Hiroshima... by the blast itself! The artist goes on a homicidal rampage, ending with an assault on you, the reader! **Panorama of Hell** convinces you it is the product of a twisted mind and gets the (torn-off) thumbs-up from the **MONSTERS ATTACK! Bookworm**! The book and other odd and interesting titles are available from Blast Books, P.O. Box 51, Cooper Station, New York, NY 10276. Tell 'em **MONSTERS ATTACK!** sent ya!

HELL OSWALD

YES, BARON NOF, THIS
WILL BE YOUR REALITY,
UNLESS YOU DO AS I SAY!

DITKO

©90

LOOK!
EVEN YOUR
HAND AND BODY
ARE OBEYING
ME!

AHYIE! STOP IT, COUNT KCRAZ!







SINCE MY AUNT, THE WITCH,
DIED I'M ALL ALONE, EVERY-
ONE SHUNS ME, HATES ME!
SOB!

I'M ALL ALONE
AND I'M SO, SO
FRIGHTENED!
SOB!

YOU
POOR
CHILD!

YOU DON'T HAVE TO WORRY
ABOUT OTHERS OR BE
AFRAID ANY
MORE,
MY
DEAR.



YOU'RE CRAZY. THE NOTICES
IT CAN'T BE TRUE!! ARE GOING
UP... A BIG AFFAIR.

YES! IT'S TAK-
ING PLACE
NEXT WEEK.



I PRONOUNCE
YOU MAN
AND WIFE...



MY LOVELY, LOVELY
WIFE. YOU'LL NEVER
BE ALONE OR BE
AFRAID AGAIN.
I PROMISE YOU.

OH, COUNT. MY
DEAR HUSBAND,
YOU'VE MADE ME
VERY, VERY HAPPY.

NO ONE DARED
TELL THE COUNT
THE TRUTH.

HE'S LET THE
PEOPLE RETURN
TO THEIR HOMES.

LET'S HOPE
ZONA'S
SPELL
NEVER
WEARS
OFF.





GOJIRA KING OF THE MONSTERS!

article by MORT TODD

In early 1954, a Japanese tuna trawler, the *Fukuryu Maru* N°5 or the *Lucky Dragon* 5, saw a flash and looked in wonderment as large snow-like flakes bombarded them. Though it sounds like the plot of a weird horror movie, it was a real-life horror as the United States had just detonated a test hydrogen bomb and the "snow" was radioactive fallout! It was a current event when Japanese audiences saw a similar trawler assaulted by a blast in the opening scene of the film *Gojira*. Americans may conjure images of clumsy rubber monster suits and bad dubbing when they think "Godzilla", but the series and especially the first two and the most recent films are worthy of consideration by horror movie fans. The films in the 60s and 70s, though very entertaining, became more comic, but the first two *Godzilla* features, shot in black-and-white, are grim sagas of brute force unleashed on an ill-prepared people.

Gojira was released in America as *Godzilla* and the sequel, *Gojira no Gyakushu*, came here as *Godzilla, King of the Monsters* and in 1956 as *Godzilla Raids Again*. A last living Japanese movie studio, Toho, presented *Gojira* in 1954 and every *Godzilla* film, including the latest *Godzilla vs. Biollante*, had been produced by Tomoyuki Tanaka who is credited with the concept. The initial release was directed by Ishiro Honda who directed most of the kaiju (giant monster movies) for Toho.

The leading star of the movie, *Gojira*, was actor Takaishi Shimura as Dr. Yamane. Many of director Akira Kurosawa's films feature Shimura, most notably as the head-rubbing leader samurai in the classic *Seven Samurai*. In *Gojira*, Shimura plays a peaceful paleontologist and authority figure. A lot of the scenes get shot out of his head. Raymond Burr, the American we were fed besides Shimura, many of the actors and actresses in the *Godzilla* series appear all over in other Toho, Japanese and international film productions.

A year after the popular original, the first sequel was released in 1956 as *Godzilla vs. King of the Monsters* in the U.S. and in 1957 as *Godzilla Raids Again*. In 1962, it was the *Gojira* sequel that they released the *Riyūmon* (King vs. *Godzilla*) came out! For a while, many *Gojira* flicks licks each other in a token. Occasional actor to appeal to an international market. James Dean's buddy, Nick Adams, showed up in a few.

Gojira (pronounced *Go-je-la*) was picked up

in America by Embassy Pictures which tried to Waterbury if by taking on the story of Yamane. Steve Martin, played by the wild-and-canadian Raymond Burr. A lot of scenes were stolen from the original actors and edited to make Burr the dramatic center of attention. Surprisingly, a lot of the Japanese dialogue is retained in *Godzilla*. Burr narrates the events in a doomsday drone and is always pawing at his Japanese guide, saying stuff like, "What'd he say? My Japanese is a little rusty..."

Godzilla stars differently than *Gojira*. The American version is all told in flashback as opposed to the straight linear fashion of the original. After a short shot of the ocean boiling from some underwater blast and a roar, we see the full title *Godzilla, King of the Monsters*. Next we see the city of Tokyo, which has been destroyed by Japan. The realistic-looking tableau is made all the more chilling when considering that Tokyo and much of Japan had been burned to the ground less than ten years earlier during World War II. Because of earthquake fear, many of Tokyo's buildings were constructed of wood, which absorbs shocks better than concrete or steel. Sadly, wood does not withstand a fiery blitz too well, or in this case *Godzilla*.

Raymond Burr struggles to pull himself out from under some rubble on a Los Angeles soundstage doubling for destroyed Tokyo. He's then spliced into some too-realistic footage of the wounded multitudes being shipped to makeshift hospitals. The images look fearfully as we are told that another attack from the unknown can happen any time. The scenes echo accounts of *hibakusha* (atomic survivors) and their rescuers. The injured were stacked next to each other and the dead stacked on top of each other. It can no way come near to the true horror of atomic attack, but the segment is visual enough to be disturbing.

Helping the casualties of this massive assault is Emiko (Momoko Kochi), daughter of Dr. Yamane. She's involved in a traditional Japanese romantic triangle that gets garbled in crossing the Pacific. Scenes of her looking at a wall are edited so Emiko "talks" with Burr and as he mops his brow, we learn his amazing story.

Cad about the world reporter Steve Martin has a stopover in Tokyo and as he flies overhead, the Japanese film *Gojira* starts proper with the attack on the fishermen: The sailors' salty serenade is interrupted by a bright flash and a groan. The first atomic blast in 1945 at Hiroshima was called "the flash" which means "flash-bang". To all annihilated Japanese audiences, *Godzilla's* initial attack is also like an atomic blast and the situation of the *Fukuryu Maru* N°5 was fresh on their minds.

In a clumsy customs scene, Burr talks it for granted he's being arrested when he's questioned about the blast below his flight (which he didn't notice). Setting a story (and a pay-off) to have the audience in on the film. A second ship is destroyed the same way and authorities are at a loss for an explanation. Ray horns in on an expedition to the remote Oto island, situated near the ship wrecks. During a ceremonial dance we learn of the ancient legend of *Godzilla*. That night, when Ray and his pal "sack" out in a tent, the elements start working on him. The wind blows him down and crashing flashes. Waves beat the island, toppling loose boulders and uprooting trees proving that the miniature effects work of wizard Eiji Tsuburaya is so convincing that there's no reason to even consider they're not real! Burr's Boy Scout feet gets blown away as the locals freak out over the storm.

A series of blasts sound like the tinned precision of incoming Japanese. A flimsy house rots as blinding bolts illuminate the stormy sky. Houses fall and scatter, but we never see the source of the incredible destruction. The dramatic tension builds, exploiting fears and memories familiar to most post-war Japanese.

Emiko is having a romance with Ogata (Akira Takemoto) who appeared in later Toho films), though she is promised to another Ogata who's Emiko to break it off, but she's too tormented to be able to. Pre-arranged marriages were still common in post-war Japan and Emiko is hitched to the cold and cool, eyepatched Dr. Serizawa (Akiraiki Hirata, another Big G/Toho stalwart). Burr's excuse for being in Tokyo was that he was a school teacher of Serizawa. Emiko is a scientist who's been sent to the same scientist, oblivious to human emotion and unlikely to have "chums". In some promotional photos, Dr. Serizawa is shown with facial keloids. These are hibakusha, suggesting Serizawa was an A-bomb witness. In the film however, he appears unscarred. For whatever reasons, Serizawa is distant and one could understand why young Emiko prefers the more personable Ogata. Serizawa is a lot cooler though.



Godzilla grabs a bite on the Ginza.

Back on Oto island, Dr. Yamane and his party discover that the area is radioactive which naturally causes alarm. No other place on Earth (as of this writing) has been subjected to atomic attack and with each passing year, the Japanese learned more and more about the debilitating effects of radiation. Clearly, this was a topical element of great interest and a morbid drawing factor to its premiere audience. Burr watches

hang around twin, singing midgets and big moths yet either, but he did have a set of funny ears that were never seen again.

The villagers flee in common sense fear as Burr holds back his guide, resulting in a twisted ankle for the guide. Thanks to the miracle of film editing, Godzilla looks right into the eyes of Raymond Burr!

GODZILLA The first and fiercest! A nonsensical Godzilla stomps the heck out of Tokyo as Raymond Burr sweats it out (stateside).

GODZILLA RAIDS AGAIN Godzilla is back in black and white and dread ell over! Big G scraps with a big spiky mutant turtle called Angurus and they trash Osaka!

At a news conference, Dr. Yamane announces to the world the existence of Godzilla. He suggests that this prehistoric monster may have been activated by hydrogen bombs. This sets the public and the press into an uproar. A ancient menace has been unleashed by a modern day weapon of the future!

Godzilla is pegged at 400 feet tall which is way taller than any actual dinosaur that walked this Earth. One could assume that the radiation spurred his growth, but exposure usually decays, not grows things.

Emiko attempts to tell Serizawa about her relationship with Ogata, but the doctor interrupts, wanting to show her his experiment. In a moody scene reminiscent of a 1930s Universal horror movie or an earlier European silent thriller, we enter Dr. Serizawa's lab. Assorted electrical equipment which looks like designer Kenneth Strickland's from the Frankenstein film series clutters his lab. Dr. Serizawa is an intense figure with his sharp features, white labcoat and black rubber gloves. In our century, the world has trusted that science can eventually cure anything. If there is a problem, it will be solved. But science is a double-edged sword as other things become solved...such as how to split the atom. Even if Serizawa isn't a hubris, he represented the hope of Japan's future as well as its recent past. Emiko is terrified by the experimental weapon Serizawa activates off camera and she swears to secrecy about it.

In an attempt to destroy the King of Monsters, the Japanese Naval Security Force (Japan could only have defensive forces after the American Occupation) launches depth bombs into the



Most are available on video from \$3.95 to \$79.95.

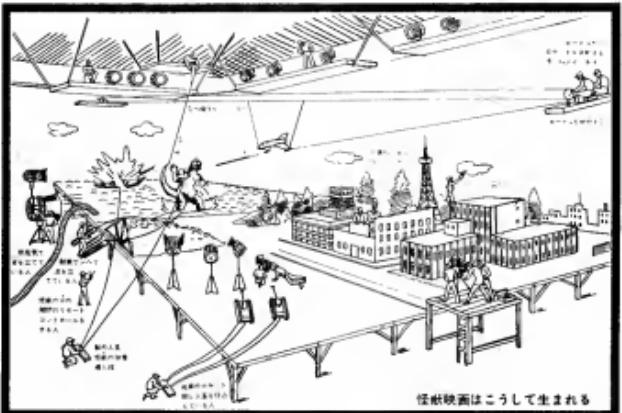
from a safe distance (like a soundstage in Hollywood) as Dr. Yamane discovers, in his translated words, "a trilobite... a three-winged worm thought to be extinct!" What isn't made clear in our edited version is that the prehistoric trilobite was several hundred times larger than those found in fossils. It was meant to be a still-living parasite that had brushed off Godzilla as he passed through Oto island. Big monsters have big parasites!

Just then in the film, who should show up but the title character itself! The increasing "don...don...don..." of his footsteps echo as the villagers run to the hills. Now we actually get our first look at Godzilla. The creature is cruder and cruder looking than he appears in, say, the Golden Nut Cheerio commercial. He's pockmarked, snaggle-toothed and purple (children especially) didn't expect him to save mankind from an alien invasion or solve the environmental problem...he later on! He didn't

*Behind the scenes on a
Godzilla set.*



**KING KONG vs.
GODZILLA** This was the first color
Godzilla film originally conceived as
**KING KONG VS.
FRANKENSTEIN!** Zilla starts getting
silly.



怪獣映画はこうして生まれる



The mysterious Dr. Serizawa (Akira Hirata) and his intended, Emiko (Momoko Kochi), in his laboratory.

water. The excellent rousing score of Akira Ifukube's composition entitled "Boys'" accompanies the visuals. A large percentage of the Japanese Godzilla soundtrack LPs (records, remember them? They were before CDs), have tracks titled in English and this particular piece is called "Boys'". It might refer to the defense "boys" coming in to take care of the military business at hand (Godzilla, in this case). Ifukube's dramatic scores are always on target and have been chopped up and used in a lot of Japanese horror and science fiction films. His music adds excitement to the Godzilla films in the same way that John Barry's music adds to

Thanks to a convincing split-screen process, the masses of people flee in the foreground as the amphibious Godzilla has reached land and is trampling over a network of train tracks around Tokyo's dock section. Unsuspecting partiers on a speeding train get greased under the nuclear lizard's foot. Japan again bears witness to unknowing innocents being obliterated in an instant, thanks to the Atom Age. Godzilla wrecks a landmark bridge, more real estate and many lives before he returns to the sea. "He will be back" adds Dr. Yamane, perhaps recalling the indiscriminate, periodic attacks a few years back by B-52s (Mr. B), the American B-29.

Undubbed, actor Shimura jumps up, gasping "Gojira!"

The night sky is sliced by spotlights as Godzilla rises from Tokyo Bay. A battery of machine gunners greet the monster, firing away at it. Evacuees clog the smoky streets, clutching what possesses them can. The cacophony of guns, explosions, sirens and music swells while chaos and panic picks up pace.



Raymond Burr gets captioned in the Japanese version of the American version of their GOJIRA!

Down Ginza! The Ginza is a famous strip in Tokyo, similar to a cross between Hollywood and Times Square. The magazine had pictures from the film along with what the area looks like today... That was the Kachidokibashi district where Godzilla trashed that bridge! Oh, look! They rebuilt that clock tower! Godzilla clawed off the Wako building!

The minute attention to detail and all special effects, including the Godzilla suit, are a credit to master craftsman Eiji Tsuburaya. He was a film pioneer and worked on over 100 movies and TV shows before his death in 1970. Though the series have been criticized for the clumsy, rubber suits of the kaiju eiga genre, the outfits only reflect the increasingly juvenile elements added over the years. The first two black and white Godzilla movies feature a grizzly, fearsome reptile while by the third (and first color) entry, King Kong vs. Godzilla, the lizard is already starting to look more cartoonish and is less of a threat to mankind. Execution of some

GOJIRIA vs. MOTHRA
Godzilla's last appearance as a bad guy for 20 years! He beats Mothra but runs afoul of its silk-spinning larva!

GHIDRAH, THE 3 HEADED MONSTER
Tag team action with Big G, Rodan, Mothra-larvae and the tiny twins vs. the triple-header!



GOJIRIA vs. MONSTER ZERO
Aliens trick Godzilla and Rodan into attacking Earth along with Ghidorah. The aliens lose.



GOJIRIA vs. THE SEA MONSTER
Soccer action as Big G plays against a giant lobster who works for pseudo-Red Chinese. Mothra shows up, too!

the James Bond films.

The people of Japan thought the naval demolition teams had blown away Big G and since this was pre-laws, everyone thought it was safe to go back into the water. Imagine the surprise of the passengers on a pleasure craft in Tokyo harbor as Godzilla emerges!

America had occupied Japan after the war until 1952 and would not allow military build-up by the natives. By 1954, however, they mobilized tons of tanks, jeeps and military hardware, all emblazoned with the modern Japanese flag against the monster. With the stirring strings of the Godzilla theme in the background, the white-gloved soldiers set up battle stations.

Meanwhile at Dr. Yamane's house, the doctor, his son, Emiko and Ogata sit around lost in their thoughts. Suddenly an air raid siren walls and the loud thunder of Big G's radioactive, stomping feet sound out. Again the spectre of the past war rises. Around Tokyo thousands of lives are upset by the sirens and incoming noise.

All non-essential personal are evacuated from Tokyo. A seemingly endless amount of children, families and old people pack up and depart in scenes that could almost be stock footage from the war years. You have to wonder if any of the extras had to run on those same streets earlier in real mortal fear.

Burr takes position in the News Service Building to get a good view of the destruction. Tokyo's main line of defense, a series of high tension towers rigged with 300,000 volts of electricity, fail to deter Godzilla's return engagement. The creature's first on-screen use of his "radioactive breath" is employed as it blasts the steel towers, melting them. The effect was done by painting over wax miniatures that would melt under certain lights. They really look like metal reduced to white-hot slag by Godzilla's fatal gassier! Though it might be hard for us out-of-towners to appreciate, the miniatures of 1954 Tokyo are accurate and precise. A recent issue of Tokyo Walker Zipang, a city entertainment guide, had an article called "Tokyo Destruction". It had a big color spread on how "Godzilla Broke

of the costumes may be less than they could be, but the designs, concepts and abilities of the monsters (like King Ghidorah or Hedorah, the Smog Monster) are unique and imaginative. As stated, Tsuburaya's miniatures are so effective, the viewer is unaware they are unreal.





The caption for the publicity photo read: "A pair of huge battling prehistoric monsters mysteriously activated into life by the force of hydrogen-bomb experiments in the Pacific, is the theme of a new Japanese movie titled RETURN/ATTACK OF THE GOJIRA."

Following the destructive footsteps of King Kong and the Beast from 20,000 Fathoms, Godzilla destroys many local landmarks. The Tsuburaya effects team does an on-target job of destroying Tokyo. Many of them possibly lived through similar incendiary attacks during the war. An overview of Godzilla's rampage parallels episodes of war; firestorms sweep through the streets torching blocks of buildings, oil tanks erupt in fiery explosions, sirens and general chaos reign. Some of the black and white footage is so grainy and odd, it almost looks like newsreel footage and is made all the eerier for it. Something seen in Godzilla that you don't see in later films is individual fatalities. The monster's radioactive flames mow down crowds of people on the street. In following films, the consequences of Godzilla's destruction is distanced from wholesale deaths on camera. As the Japanese got more capital-

being loaded and carted to emergency, makeshift hospitals. What makes this scene even more uneasy for the western viewer is seeing the injured lined up on the floor. Hospitals with actual beds as we know them were still a luxury in 1950s Japan. Traditionally, the Japanese have slept on the floor on thin mats using porcelain pillows. During the war, the sick and hurt were laid down and left in piles with putrefying dead and fatal results. Raymond Burr is easily at his most uncomfortable in the film as he lies on the floor. He has a simulated conversation with Emiko and moans a "ooh, watch it" every now and then as people try to help him. In a scene swiped from the pair talking in a hallway, Burr is squeezed in so it looks like Emiko and Ogata are talking to the recuperating reporter. Then, after promising Serizawa she wouldn't tell her father, she tells Ogata and Burr about the scientist's secret invention. She gets very emotional as she recounts the experiment. Dr. Serizawa has created an oxygen destroying device which disintegrates living matter. With only its destructive powers and no apparent constructive uses, the doctor has been burdened by the secret knowledge ever since.

When confronted by Emiko and Ogata's plea to use the weapon against Godzilla, Serizawa refuses and bolts to his lab. A mournful TV broadcast showing Big G victims, Buddhist prayers and a moving dirge from a girls' choir persuades Serizawa into accepting his responsibility. Years of research and work in the form of notes are burned as Serizawa agrees to use the weapon against Godzilla.



GIGANTIS THE FIRE MONSTER

Original American movie poster for the sequel, now known as GODZILLA RAIDS AGAIN.

to activate the device underwater themselves. They both don hakimaki, a white headband worn by samurai (and later kamikaze pilots) to keep sweat and hair out of their eyes as well as denoting their warrior-status. In a slow, eerie underwater sequence, the pair in their diving suits spot Godzilla and prime the oxygen destroyer. Ogata begins his ascent to the surface, but Serizawa doesn't follow him. Over the radio, the doctor tells Ogata to take care of Emiko. With the flash of a blade, suggesting he might commit seppuku (less formally known as *hara kiri*), Serizawa cuts his lifelines to the boat above. The doctor has made sure that no one else will be able to use his deadly invention.



SON OF GODZILLA
They skipped
BRIDE OF
GODZILLA! Big G
teaches son Minya
the duties of being
a large radioactive
lizard.

DESTROY ALL
MONSTERS in 1999,
aliens cause
Godzilla to attack
New York, Rodan to
devastate Moscow
while Mothra
devastates Peking!

GODZILLA'S REVENGE
A weird entry about
a fetch-kid who
fantasizes about
partying with Big G
and pals on
Monster Island.

GODZILLA VS. THE
SMOG MONSTER A
toxic waste monster
rears its smoggy
head and it's up to
Godzilla to "Save
the Earth"!

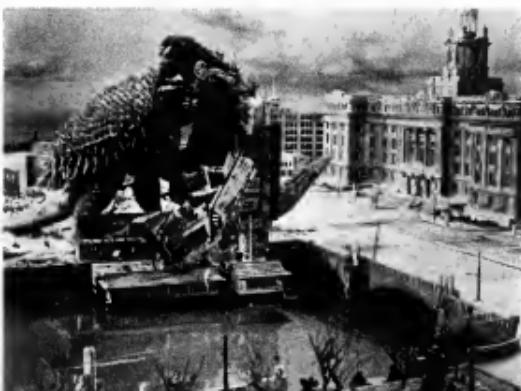


savvy, they focused less on human loss than on property damage! You see Big G or his eiga buddies smash and burn whole cities, but you don't see people dying horrible deaths. After a great effect where a tall building collapses on itself, Burr is trapped under some rubble. We know he'll live through it though, because the story's being told in flashback!

Dr. Serizawa watches the destruction from his retreat on television. He borders on being a 'mad' scientist as he is obviously tortured by the responsibility of weapon he has invented.

The Japanese Air Defense Force gives chase and drives Godzilla back into Tokyo Bay. The city is once more safe, but again, for how long? By day break, the wounded are still

By use of a radiation detector, the atomic monster is tracked by a ship full of all the main characters and the well-represented media. Ogata and Serizawa have an angry face off in the Japanese version and they both stoically decide



Dr. Yamane, Emiko and Ogata are all filled with personal emotions as the prehistoric atomic menace, Godzilla, is over... and Raymond Burr is still watching off camera. Actually, this ending marked the beginning for Godzilla and his film career. The sequel, Gojira no Gyakushu (literally Godzilla's Counter-attack), was rushed out within a year and after Big G proved he had international appeal in the 1960s, a new film was released every year or so until the mid-70s.

In America, Godzilla became a familiar figure on the movie

and TV screen. The films appeal to many people for a variety of reasons. Animation fans may recognize familiar cartoon voices dubbing the imports. Most of them, like Paul (Boris Badenov) Frees, Marvin (Robby the Robot) Miller, Peter (Speed Racer) Fernandez and Keye (Kung Fu) Luke did several voices at a time in one scene! Instead of using Big G's trademark belches, Ted (Lurch of the Addams Family) Cassidy did the voice of Godzilla in a short-lived Hanna-Barbera TV cartoon. The NBC network premiere of *Godzilla vs. Megalon* was hosted by John Belushi in a Godzilla suit. Big G even got his own Marvel comic book and had a toy tie-in with Mattel's Shogun Warrior toys. The 1980s saw an incredible surge in Godzilla merchandising. Most all of the *kaifu eiga* flicks are readily available on video and their images are on posters, toys, blow-ups, T-shirts and books everywhere. Big G finally came out of retirement when he had a cameo in *Pee-wee's Big Adventure*, directed by Tim Burton.

And then, in 1984, it ultimately happened. Original series producer Tomoyuki Tanaka and Toho released the new, improved retro-*Gojira*! It was sequel to the original *Gojira* and ignored all his monster pals from the past. Despite his former reputation as a public servant (i.e. thwarting aliens, giant robots, fellow monsters and world dominators) Tokyo '85 wasn't glad to see him. He was an angry lizard again! The Soviets and Amerikanskiis were nuke-happy and wanted to blast out his radioactive gizzard. Technology, in the form of the Super X armored vehicle, again wins and subdues Big G, but is itself thwarted by science gone awry when the



Talk about a bridge over troubled waters!

GOZILLA vs. GIGAN
Godzilla and (now) pal Angurus battle Ghidrah and Gigan, a creature with a buzzsaw built in his chest!

GOZILLA vs. MEGALON
Giant robot Jet Jaguar is the old boy's tag team partner in this one against a giant cockroach! Yech!



GOZILLA vs. MECHAGOZOZILLA
Those dang aliens are at it again and send a Big G robot-duplicate, Mechagozodilla, to wreck G's reputation!

TERROR OF MECHAGOZOZILLA
Mecha'zilla gets revved up again against the original in this last "good guy" Godzilla film.



What do you bet that the historic Osaka temple in the background doesn't survive in GODZILLA RAIDS AGAIN?



Soviets launch a nuclear missile. It bursts high over Tokyo and the fallout revives Godzilla. The big lizard shreds Tokyo some more until he's basically pushed into an active volcano. For American audiences, New World released *Godzilla: 85* with Raymond Burr framing sequence. History repeats itself! The first *Godzilla* was done before Burr's Perry Mason TV success and *Godzilla: 85* was done before Burr's new Perry Mason TV movie success.

So was that the end of *Godzilla*? No way! Last January saw the release of *Godzilla vs. Biollante* in Japan. Since New World Pictures went out of business, the film does not have an American distributor so the earliest we could see it here would be December 1990, or more likely, Summer 1991! *Godzilla* looks green and, mean as he battles a giant biological threat named Biollante. This new eiga *kaifu* has been cloned from various cells, including *Godzilla's* own! There are excellent state of the art effects with many night-time city battles. We are introduced to the new Super X2 and the Maser, a mobile laser cannon.

A new menace for the 90s: The biological threat of Biollante! Part plant, part Godzilla, all monster!

GODZILLA VS. BIOLLANTE



**GODZILLA VS.
BIOLLANTE** A
biological
nightmare, one
third of it cloned
from Big G, is
unleashed against
the new, improved
scary Godzilla!



GODZILLA 1985 After
too long, he's back
and meaner than
ever! A good film
tainted by a corny
American-added
framing sequence
with Burr.

Owl Godzilla hits below the belt in KING KONG VS.
GODZILLA.



So, until the latest entry gets shipped over here, we still have the other 16 Godzilla films on tape and TV. Godzilla's seen here on TV plugging White Castle burgers, Cheerios (how 'bout his own cereal... Big G's!) and Dark Horse comics is soon releasing an English manga adaption of *Godzilla*: \$5. High tech Godzilla models are imported from Japan and available in certain hobby shops and comic stores. But Godzilla will never be far away for long. This sentiment was put to music during the closing credits of the 1985 *Gojira* and says it best about Big G:

*So this is goodbye now,
You turn to leave me,
I watch you go.
I don't want to cry,
But the tears come freely,
I miss you so.*

*I'll be sad and lonely, too,
Until we're back together again.
Close my eyes and I'll think of you,
Now and then, my friend!*

*Goodbye now, Godzilla
Goodbye now, Godzilla
Until then.
Take care now, Godzilla
Take care now, Godzilla
My old friend.
Sayonara, 'till we meet again.*

CIRCULATION: ZERO!

NICK DELLASANDRO HAD ALWAYS LIVED FOR THE DAY. "TOMORROW," HE WOULD SAY, "I COULD STEP OUT INTO THE STREET - AND BE HIT BY A BUS! WHILE I'M ALIVE I WILL ENJOY LIFE!"



AND OF COURSE NICK DELLESANDRO HAD DONE IT. HE HAD WORKED AND CHARMED HIS WAY TO THE TOP OF HIS PROFESSION ...

IT WAS TRUE, OF COURSE, THAT HE HAD WORKED AS HARD AS HE PLAYED - PUTTING IN LONG HOURS ALONE IN DARKENED OFFICE BUILDINGS, STRIVING, HIS RED EYES THROBBING IN THE HARSH LIGHT.



... BUT NOW HE PLAYED EVEN MORE, RUBBING ELBOWS, (AND OTHER THINGS), WITH GORGEOUS MODELS AND HIGH SOCIETY DEBUTANTES ...



... AND HOB-NODDING WITH BIG BUSINESS MAGNATES AND GOVERNMENT BIG-WIGS.



IT WAS DUE TO THE NATURE OF HIS POSITION THAT MICK DELLASANDRO WAS WELL-CONNECTED.

HELLO, MR. DELLASANDRO. I'M MYRON FITZGOOD. WE MET LAST YEAR AT THE INAUGURAL BALL. COULD WE SPEAK FOR A MOMENT ALONE?

WHY, ER... SURE, MR. FITZGOOD...

PLEASE CALL ME MYRON, MR. DELLASANDRO. YOU CONTROL OUR NATION'S LARGEST AND MOST PRESTIGIOUS NEWS NETWORK!

YES, I KNOW.

THERE ARE SO MANY INCIDENTS, SO MUCH CONFUSION IN THE WORLD TODAY, SO OFTEN I WISH THE PEOPLE OF THIS COUNTRY COULD SEE EVENTS FROM THE GOVERNMENT'S PERSPECTIVE. WHEN I HAVE A NEWS RELEASE IT WOULD BE SO NICE TO SEND IT TO SOMEONE WHO COULD HELP THE PUBLIC UNDERSTAND OUR POINT OF VIEW, TO INTERPRET THE NEWS FAIRLY. YOU CONSIDER YOURSELF A PATRIOT, DON'T YOU, MICK?

YES, MYRON, I GUESS I DO. LET'S GET ANOTHER DRINK —

THIS IS PERFECT! YOU'RE DOING A FINE JOB FOR US ALL, MICK!

THANK YOU, MYRON! IT'S MY DUTY!

THE NEXT WEEK...

DAILY WORLD NEWS
MILKE TESTS GOOD
FOR THE OZONE

GOOD AFTERNOON, GENERAL, MYRON.

PUTTING ON A FEW POUNDS, MICK?

UGH.

THE YEARS PASSED SLOWLY, AND MICK DELLASANDRO'S RELATIONSHIP WITH THE PEOPLE IN POWER IMPROVED AND DEEPLYED, WHILE HIS HARD LIVING CONTINUED UNABATED...

PRINT THIS! BRING ME SOME MORE BALCON!

EGGS, TOO! CALL THE GENERAL AND TELL HIM I'LL BE OVER FOR COCKTAILS AT THREE!

YES, SIR!

THE WEIGHT GIVES YOU DIGNITY, MICK. IT SUITS A MAN OF YOUR STATURE. COME WITH ME, THERE'S SOMEONE I WANT YOU TO MEET...

THANKS, I AGREE.

IT'S THE GOOD LIFE, MYRON. THE GOOD LIFE!

MICK DELLA SANDRO, MEET
COLONEL STAN SOUTH!

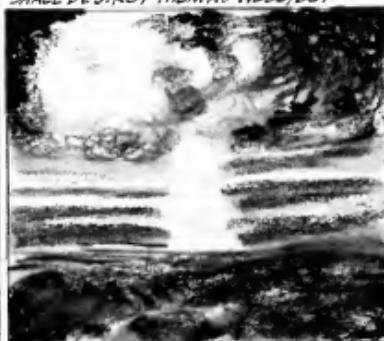
AFTER THE USUAL PLEASANTRIES WERE EXCHANGED, MICK
NOTICED A SUBTLE CHANGE IN COL. SOUTH'S EYES. HE SPOKE
IN AN EVEN BUT ENERGETIC TONE—

I'VE HEARD OF YOU—
YOU'VE PROVED TO BE
A REAL FRIEND OF THE
UNITED STATES OF AMERICA.
THERE'S SOMETHING I'D LIKE
TO TALK TO YOU ABOUT—

—AS YOU WELL KNOW, RELATIONS
BETWEEN THE TWO SUPERPOWERS
HAVE BEEN IMPROVING STEADILY
IN RECENT MONTHS...

...HOWEVER, THERE ARE NOW
OTHER NATIONS WITH THE
WILL AND THE ABILITY TO
DESTROY AMERICA WITH
NUCLEAR WEAPONS!

—IN FACT, OUR INTELLIGENCE INDICATES
THAT WE HERE IN THE UNITED STATES HAVE
NEVER BEEN IN GREATER DANGER OF
COMPLETE ANNIHILATION! OF COURSE,
ONCE THEY LAUNCH THEIR ROCKETS WE
SHALL DESTROY THEM AS WELL, BUT—



LET'S GET
A DRINK—

BUT MICK, THAT'S NOT ALL. MEN LIKE
YOU AND I—WE DON'T DESERVE THAT
FATE. WHY, IF EVERYBODY IN THIS COUNTRY
HAD OUR ATTITUDE—OUR GUTS—WE WOULDN'T
BE IN THIS SITUATION NOW! WE'D HAVE
KICKED SOME BUTT A LONG TIME AGO—
AND NOW WE'D BE IN CHARGE! IT'S A
TRAGEDY, BUT THERE'S SOMETHING
WE CAN DO...

I'VE DESIGNED A BUNKER!—ONE IN WHICH A COUPLE OF
GOOD MEN COULD SURVIVE EVEN THE WORST NUCLEAR
ATTACK IN STYLE! BUT IT WILL COST MILLIONS OF DOLLARS
TO BUILD—THAT'S WHERE YOU COME IN!



NOW
LET'S GET
THAT
DRINK.

IN THE WHIRLWIND RACE OF HIS LIFE NICK DELASANDRO HAD LEFT SCANT TIME TO CONSIDER THE ACTUAL IMPLICATIONS OF SO MUCH OF THE NEWS HIS PUBLICATIONS REPORTED.



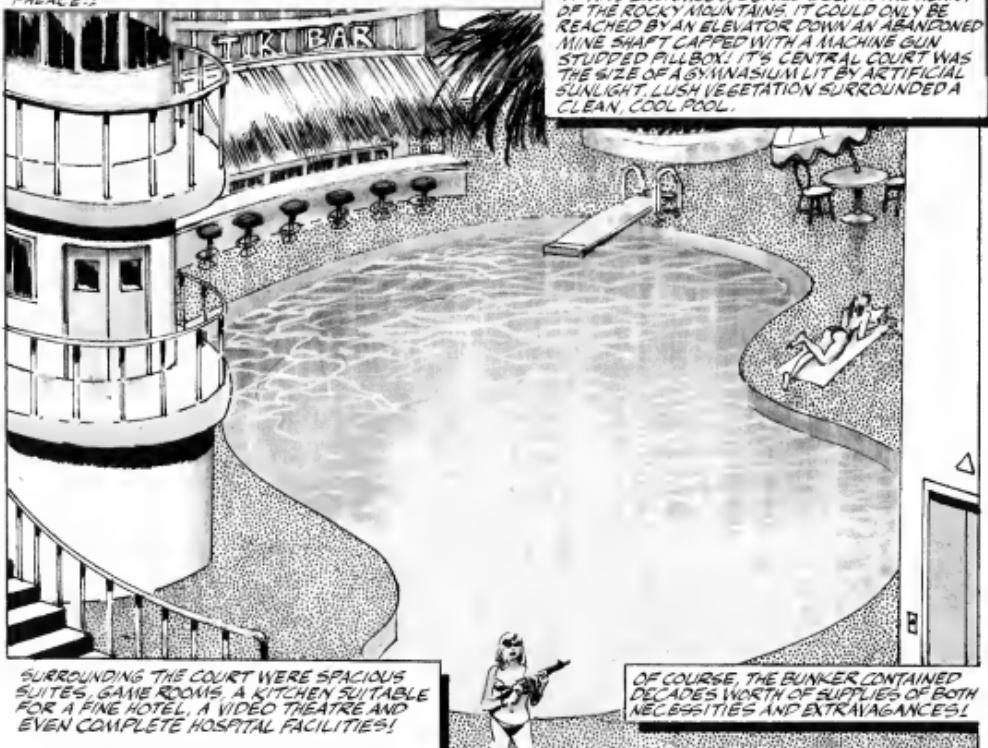
BUT NOW HE THOUGHT...

WORK WOULD START ON THE BUNKER AT ONCE! MONEY WAS NO OBJECT-FOR THIS WOULD BE HOME FOR SEVERAL DECADES, AND THIS WAS NOT JUST ANY BUNKER BUT A LUXURY ONE-AN INDESTRUCTIBLE UNDERGROUND PALACE!

...OF WHAT HE KNEW OF THE HORRORS OF NUCLEAR WAR-OF HIROSHIMA-



THE VICTIMS-THEIR SKIN FEELING IN SHEETS FROM THEIR BONES AS THEY DIED, CLUTCHING THEIR BOWELS IN THEIR ARMS. NICK FELT COL. SOUTH WAS RIGHT-WAR WAS IMMINENT!



SURROUNDING THE COURT WERE SPACIOUS SUITES, GAME ROOMS, A KITCHEN SUITABLE FOR A FINE HOTEL, A VIDEO THEATRE AND EVEN COMPLETE HOSPITAL FACILITIES!

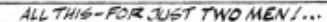
IT WAS ENORMOUS, BURIED DEEP IN THE HEART OF THE ROCKY MOUNTAINS. IT COULD ONLY BE REACHED BY AN ELEVATOR DOWN AN ABANDONED MINE SHAFT CAPPED WITH A MACHINE GUN STUDED PILLBOX! ITS CENTRAL COURT WAS THE SIZE OF A GYMNASIUM LIT BY ARTIFICIAL SUNLIGHT, LUSH VEGETATION SURROUNDED A CLEAN, COOL POOL.

OF COURSE, THE BUNKER CONTAINED DECADES WORTH OF SUPPLIES OF BOTH NECESSITIES AND EXTRAVAGANCES!

THEN THERE WAS THE STAFF!
AND WHAT A STAFF IT WAS!



AMONG THE MAGAZINES PUBLISHED BY MICK WAS PLAYHOUSE, THE INFAMOUS 'MEN'S MAGAZINE'. IT'S PLAYHOUSE DOLLS WOULD PROVIDE A VERITABLE ARMY OF GORGEOUS WOMEN- PREPARED TO PROVIDE ANY SERVICE IN RETURN FOR SHELTER FROM THE IMPENDING NUCLEAR HOLOCAUST!



INPEEP



COL. SOUTH WAS IN CONSTANT COMMUNICATION WITH THE PENTAGON IN WASHINGTON, D.C. IT WOULD FALL TO HIM TO NOTIFY MICK WHEN THE MISSILES WENT UP.



COL. SOUTH'S AND MICK DELLESANDRO'S WORK TOOK THEM ALL OVER THE GLOBE, SO EACH NOW HAD A JET-HELICOPTER READY AT ALL TIMES TO CARRY THEM AT A MOMENTS NOTICE, BACK TO THE SANCTUARY THEY HAD CREATED.



MICK FRANTICALLY PUSHES HIS OVERWEIGHT BODY UPSTAIRS TO HIS HELI-PAD.

THE PHONE CALL FROM COL. SOUTH
CAME MUCH EARLIER THAN EXPECTED.



INTERRUPTING A HEAVY LOAD OF WORK - FOREVER!



ALREADY HE HEARS HIS GOVERNMENT-SUPPLIED PILOT STARTING THE ENGINES OF HIS NEWLY-PURCHASED JET-HELICOPTER!

AS THE TWO HURLE FROM
NEW YORK WITH MOMENTS
TO SPARE, A CHILDHOOD
VERSE FORCES ITSELF
INTO NICK'S MIND—

NO MORE PENCILS—
NO MORE BOOKS!
NO MORE TEACHER'S
DIRTY LOOKS!

THE JET-COPTER
CROSSED THE COUNTRY—
THREADING ITS WAY
BETWEEN DOZENS
OF ERUPTING BUBBLES
OF FIERY HELL! —

— AND AMERICAN MISSILES
SEEKING THEIR REVENGE!

"IT IS THE FINAL
AWFUL MOMENTS
OF THEIR LIVES!
BUT FOR ME I AM
HEADING FOR THE
VACATION OF A
LIFETIME, INDEED,
ACTUALLY A LIFE-
TIME VACATION!"

"FAR BELOW ME
MILLIONS OF
PEOPLE ARE
EXPERIENCING
AN ATOMIC
APOCALYPSE—
THEIR BODILY
FLUIDS MELTING
LIKE CANDLE WAX!"

FINALLY—
THE ROCKY
MOUNTAINS...

THE BUNKER'S
RIGHT AHEAD,
SIR. I'M
PUNCHING IN
THE SECURITY
CODE.

THE SKIES ALL AROUND ARE TURNING A
RADIANT, VELVET ORANGE-RED.

BUT AS THE JET-COPTER APPROACHED THE BUNKER, A NIGHTMARISH SCENE PRESENTED ITSELF!

COL. SOUTH AND THE STAFF WERE ENGAGED IN A BATTLE ROYAL WITH A DESPARATE GROUP OF HEAVILY-ARMED RADIATION VICTIMS ATTEMPTING TO FORCE THEIR WAY INTO THE BUNKER!!



ALREADY THEY WERE SHOWING THE EFFECTS OF SEVERE RADIATION POISONING. THEIR FLESH WAS FALLING AWAY, VILE LIQUIDS RAN FROM THEIR PORES! THEY WERE MAD FIGHTING FOR LIFE!



THE JET-COPTER PILOTS' TRIP WAS WASTED!



MICK'S HEART WAS A BASS DRUM! HIS PARADISE AWAITED JUST A FEW YARDS AWAY! EVERY FIBER OF HIS PORTLY BODY STRAINED TO REACH THE BUNKER'S ENTRANCE!



THE LAST OF THE SUB-MACHINE GUN TOTING 'DOLLS' WAS DUCKING INTO THE BUNKER'S ENTRANCE, INCHES AHEAD OF MICK...



THE BUNKER'S MASSIVE STEEL DOORS WERE CLOSING... COL. SOUTH TURNED TO LEAP THROUGH...



THE DOORS SLAMMED SHUT, SHUT FOR FIFTY YEARS! A COOL BREEZE SWEEPED UP THE ELEVATOR SHAFT...



AS THE ELEVATOR DESCENDED TO THE HEAVEN BELOW, MICK DELLESANDRO GLOATED TO HIMSELF...

I'VE DONE IT! I'VE PUBLISHED MY LAST MAGAZINE! PARADISE IS ALL MINE!!! MY PROGENY SHALL POPULATE THE EARTH! HA, HA, HA, HA, HA -



BUT NOW CAME SHARP PAINS IN MICK'S CHEST - DIZZINESS - BLACKNESS!



DIMLY, CONSCIOUSNESS RETURNS - FAR AWAY MICK DELLESANDRO HEARS VOICES -



(END)

Hard-core horror fans know how Sam Raimi, as a young talent from Detroit formed Renaissance Pictures with his pals to create the cult masterpiece *EVIL DEAD*. It really knocked out the audience in 1982 and at 22 years old, Sam became a directorial sensation. Renaissance Pictures is still alive with offices at Universal Studios in Hollywood. After success with *CRIMEWAVE* and *EVIL DEAD 2* and before he started *EVIL DEAD 3*, Sam directed his biggest budgeted film yet, *DARKMAN*! On the following pages, you will learn more about *DARKMAN*, *EVIL DEAD 3*, Sam's love of baseball, gardening and sushi as well as his personal war against an army of termites!



DARKMAN RISING!

An Interview with SAM RAIMI

Exclusive MONSTER ATTACK! Interview by QUELOU PARENTE

MA!: What kind of film is *DARKMAN*?

SAM: It's a comic book-style thriller. It's also a kind of love story, a version of the tale *Beauty and the Beast*. It's a very different than my other movies, more out of the horror kind of film. I hope the public will like it!

MA!: What's the concept behind it?

SAM: I thought it would be interesting to change into anyone you wanted to be or look like. I've had this in mind for a long time, the idea of a man that could change his face and become anyone he wants. That man became the Darkman!

MA!: What's the story like?

SAM: It has elements of *The Phantom of the Opera* and *The Hunchback of Notre Dame*. It's a monster that you care about, hopefully. It's not a monster that you're afraid of. It's a story of vengeance and lost love. It's a different thing for me, but there is also a lot of humor in this picture. It's not to be taken completely seriously. It's like a comic book.

MA!: For the first time actor Bruce Campbell doesn't star in your movie. Why?

SAM: I knew that I'd be working with Bruce again on *Evil Dead 3* and I had just worked with him on *Evil Dead 2*, so I wanted to work with somebody different. I thought the change was good. Liam Neeson, who plays the role of Dr. Payton Westlake, also known as the Darkman, was a pleasure to work with. He starred in *Suspect*, *The Dead Pool* and has some minor roles in *Excalibur* and *The Bounty*. He had the charm to believe he's a likable handsome scientist, but he was also able to drop to a darker side when he became the Darkman. It was rough for him because he had to be in this makeup with 5 or 6 hours of preparation every day. It was very difficult.

MA!: Will *DARKMAN* be very colorful, like *CRIMEWAVE*?

SAM: The movie starts in a world of light and brightness when the characters are happy and together until ruthless forces separate them. That's when the principal character becomes the lonely Darkman

and at that point, the look of the picture changes and it becomes much darker!

MA!: Are you doing a lot of camera movements as usual?

SAM: No. I did have to change my style of shooting. I tried to keep my camera straight in *Darkman*, so the audience wouldn't admire the shots but rather the characters.

MA!: How many cameras did you use?

SAM: For most of the scenes, we're just shooting with one camera, but when we're filming a stunt scene or something that cannot be repeated again, we're using two or three cameras. There's a big stunt scene in which we used eight cameras, when the Darkman is dangling from a helicopter and the criminals are trying to shake him off.

MA!: Did you work with a storyboard?

SAM: Yes, I did work with a storyboard that guided the entire action. Sometimes I followed it and sometimes I didn't.

QUELOU PARENTE is our globetrotting foreign correspondent. She has interviewed many of the horror film industry's titans for the French magazine *BEWARE!* She can often be found on movie locations during filming and was last seen attending a screening of *GODZILLA VS. BIOLLANTE* with her date, the *TOXIC AVENGER* of the Cannes Film Festival.

MA!: Did you shoot all the movie in Los Angeles?

SAM: Yes, Darkman was all shot on location in L.A.

MA!: You worked with a non-union crew. Is that common in Hollywood?

SAM: Yes, it is common to shoot with a non-union crew in Hollywood. Sometimes the unions stop your production, but this time they didn't! I worked with a good crew.

Creator confers with creation: Writer/director Sam Raimi (left) raps with Darkman (Liam Neeson).



SAM RAIMI ON

DARKMAN!

Darkman is the story of a young scientist, played by Liam Neeson, and his love, a young attorney played by Frances McDormand. He is a scientist working on a liquid skin; a process to cure victims of burns and disfigurements. Criminals break into his laboratory trying to find documents that would incriminate them, left there by the scientist's girlfriend. They steal the documents and burn down the lab, mutilating the scientist and leaving him for dead.

His girlfriend mourns for him, but he isn't dead, he's alive in a hospital. He's been badly burned and has no identification. Because he would be in so much pain from the terrible burns, an operation is performed on him. The hospital has cut his spinal thalamic nerve and now he can no longer feel pain. He breaks out of the hospital and races back to the woman he loves. She believes he's dead and when she sees this hideous thing come at her she doesn't even recognize him and shuns him.

Now 'alone', his laboratory destroyed and looking like a freak, he vows vengeance against those that wrecked his life! In an old abandoned soap factory, he recreates his laboratory. With the use of his liquid skin he recreates his face and wears it like a mask. This way, he is able to carry on his relationship with his attorney lover. At first, she's shocked to see him back

from the dead and is terrified, but he lies and says he just knocked unconscious by the explosion and didn't know where he was. He doesn't tell her he is badly scarred or that hideous thing before was him! His meetings with her are short as the liquid skin mask is only good for 99 minutes and after that it begins to deteriorate, revealing the terrible visage of the Darkman beneath!

He uses his power of creating these faces to impersonate members of the evil mob, infiltrating their ranks disguised as different gangsters and dismantling them from within. They find out who he's disguised as and blow his brains out... but he has already switched to another identity! There's a lot of switcheroos like that in the story.

The picture ends with Darkman destroying the criminal mob and the girl finally realizes he's this hideous creature. She tells him that she can still love him for the man that he is inside, not for what he looks like. At this point, the Darkman sees that he is no longer the same man he was inside. He had changed internally as he started to enjoy his killing, so he must bid her farewell. They go their separate ways. She chases him, but he's already put on another mask. The last scene is her looking for him among the crowd, knowing that somewhere, the Darkman walks...

is a picture that will make money. What you want is to make the best picture possible and sometimes that's not at all the same thing. There are problems, but in the end I think we can have a happy marriage.

MA!: Are you afraid of the same 'final cut' problems you had with **CRIMEWAVE**?

SAM: Yes, I am afraid of that. But this is a different company I'm working with. They haven't seen the movie yet (April 1990). We'll see what happens when they see it.

MA!: What is your deal with Universal?

SAM: I have an arrangement with them for the next three years. Anything that I write or want to produce, I have to offer them first. They have priority, but if they don't want to make it, I'm free to make it elsewhere.

MA!: What is Darkman Productions?

SAM: It's just a part of Renaissance Pictures.

MA!: What have you been doing between **EVIL DEAD 2** and **DARKMAN**?

SAM: I've been mostly writing the script for **Darkman**. That took quite a long time. I wrote eleven drafts! I've been doing that and I've been writing with my brother Ivan on a robot story. My brother is also a screenwriter. He worked on **Darkman**. Also in the time between **Evil Dead 2** and **Darkman**, I wrote a draft for **Evil Dead 3**. That's what I'm working at now.

MA!: You also directed a video for Iggy Pop. How did you like it?

SAM: I did two rock videos. One of the was **Cold Metal** with Iggy Pop. It is a very

Gangster boss **Larry Drake** (from **L.A. Law**) tortures and mutilates Dr. Payton Westlake (Liam Neeson) transforming him into Darkman!





A climactic explosion from **DARKMAN**.

simple video, but it was very interesting. Iggy Pop is a very dynamic personality and there was a happy marriage between the way I like to make films and his performing style. He gives everything to the camera. I just wanted to try my hand on rock videos. I jumped back into the movies!

MA!: You're credited as Executive Producer of a female biker's movie, **EASY WHEELS**.

SAM: Originally my brother wrote a script called **Women on Wheels** and I helped him. The film company actually rewrote it so many times that I removed my name 'cause it no longer represented what I'd been working on. I really have nothing to do with that picture, but they sold it with my name to raise money.

MA!: You acted in a Scott Spiegel movie **THE INTRUDER**. He also did **THOU SHALL NOT KILL**.

SAM: Yep. Scott is my friend!

MA!: Scott Spiegel and Robert Dyke (who did **MOONTRAP** with Bruce Campbell and Walter **STAR TREK** Koenig) are also from Detroit. Will there be a new wave of filmmakers from the Detroit scene?

SAM: I think so. Now I don't really know 'cause I've not been living there for the last three years. I do have contact with people from Detroit but I don't know people there as much as I used to. But I'm sure there will be more young filmmakers coming from Detroit!

MA!: Do you often go to the movies?

SAM: I haven't seen a lot of movies in the last year, but I love movies. I just haven't enough time to, but when there's a movie I really want to see, I make time to see it. I love going to the movies, I don't really like them on video. Now low-budget movies are going directly to video and I

miss the old, cheap horror movies that played in theatres. I really do miss them.

MA!: Who are your favorite directors?

SAM: Martin Scorsese, Joel and Ethan Coen (their new film is **Miller's Crossing** and they did **Raising Arizona** and **Blood Simple**), Alfred Hitchcock and I'm a big fan of Fritz Lang who did **Metropolis**... a great picture! They are not particularly the type of pictures that I make, but they are my favorite directors.

MA!: What's the last great movie you saw?

SAM!: **Eyes Without A Face**. It's a French picture and I wanna get the French version.

MA!: What's a typical day for you?

SAM!: A typical day is get up at 8 o'clock, have coffee, read the paper. Right now, I'm in the editing process, so around 9 o'clock I drive to the office in Hollywood and there I work with my optical FX man. We look at optical effects, talk about how they can be better and then I meet with the editor. He shows me some cuts he made, I give him my notes then I go work with, let's say, the title designer. Then I might go get lunch and have a meeting with Universal about how they're going to market **Darkman**. After lunch, I go back to the editing room, work on a particular reel, then I might talk to the musician who is doing the score. Somehow the day ends and I go grab a bite with a friend or make something at home. Then I start writing on my computer or maybe go to the movie or read and that's usually it! I go to sleep early, around 10:30. I don't go out much 'cause I usually write or work, but I like to go out!

MA!: Some people say you are what you eat. What do you eat?

SAM!: I have coffee in the morning. Sometimes I don't have breakfast.

875



83



Movies are often storyboarded to map out action. Here, artist Pete

Von Sholly illustrates Dr.

Westlake's transformation.

Storyboards are kind of like comic stories. ATTENTION

MOVIE PRODUCERS:

MONSTERS ATTACK! is just full of comic "storyboards"!

Everyday I do exercise, take a long walk or jog. For lunch I eat sushi, lots of sushi! I like sushi a lot and Thai food. Then for dinner, whatever... hamburgers, salad, wine...

MA!: What are your favorite activities outside of film?

SAM: I play baseball. I like baseball, it's a great game. I enjoy gardening. I like planting trees. I think it's good for the environment and it's good for me. I read popular novels by Stephen King, Tom Clancy and war novels. James M. Cain is a great writer and I like some autobiographies to add a little reality to my reading. I also like comic books. I used to collect Superman, Batman and all the Marvel comic books. I'm a big Spider-Man fan, too and one of my favorite comic books is the Shadow. Recently I've been getting some interesting French comic like *Aqua Bleu*, about a water planet. There's a comic book company called Dark Horse that's starting to print some of the French comics in America. Also I've been working on doing an *Evil Dead* comic book. We'll see how that goes.

MA!: Do you have any pets?

SAM: I have termites, but they're not really my pets. I'm at war with the termites! I like animals, but I travel so much I couldn't take care of them responsibly. I had some sea horses in my aquarium.

MA!: Now tell us about *EVIL DEAD 3*, Do you know what the budget will be?

SAM: Not yet, but it'll be somewhere between *Evil Dead 2* and *Darkman* (\$5 to \$10 million). Dino De Laurentiis will produce it an individual and not for his company DEG.

MA!: What kind of person is Dino De Laurentiis?

SAM: He is a great guy, you know. Dino De Laurentiis is one of the last great individuals in the movie business. There's a lot of power and charm in his personality, a man of action!! Unlike the studios, he can give you a solid yes or no about making a movie. That's something I appreciate.

MA!: "A man of courage is transported 700 years back into the past to battle an army of the dead!" Can you tell us more about the story of *EVIL DEAD 3*?

SAM: I'm rewriting it now, so I can't say, but basically it will star Bruce Campbell and again he will be battling for his life against the forces of the supernatural! Like



in the previous movies, the movements of the camera will simulate the wild forces of the supernatural!

MA!: You have problems before with people offended by *EVIL DEAD*. What's your position now concerning *EVIL DEAD 3*?

SAM: The truth is I like to shock people with horror movies. I think that's why they come to see him! I'd really like to shock the audience with *Evil Dead 3*! Sometimes films go too far. It's no longer shocking, just offensive. There's a thin line between being entertaining and not upsetting.

MA!: When do you start shooting *EVIL DEAD 3*?

SAM: We're trying to figure that out right now. I think we'll probably start pre-production in August and maybe start shooting in October 1990.

MA!: Where are you going to shoot?

SAM: We don't have the locations yet, but it sounds like we'll have to shoot in Europe for some castles, but I don't know where; France, Spain, maybe England!

MA!: Who will the Special Effects crew?

SAM: I don't know. I guess a lot of the people who worked on *Evil Dead 2*. I'll ask Mark Shostrom if he wants to be involved.

MA!: Do you think if you were 22 years old today, you'd do *EVIL DEAD* as you did eight years ago?

SAM: I'd probably make it for video if I were starting out. If I knew my movie wouldn't play in theatres, I'd probably make a different kind of picture.

MA!: What kinds of movies would you like to shoot in the future?

SAM: I think I'd like to shoot a movie in the Antarctic. I love Jack London's writing. It'd make a great movie! Definitely, I'd like to make a big adventure film, a movie on ice!

MA!: Any last things you'd like to say?

SAM: I want to tell young filmmakers to keep making pictures and keep reading to get a good background in literature, because it will help eventually. Anyone can make movies professionally. Just learn the craft, get out there and don't give up. I know there's an incredible amount of talented young filmmakers out there who are ready to burst on the scene. And to the people who are watching my movies, I hope they enjoy 'em and I hope they feel they get their money's worth. I did everything I could to entertain them and I've hoped I've succeeded! Thank you!



BOOKS ARE MORE THAN
MERE COLLECTIONS OF
INFORMATION!
OFTEN THEY POSSESS THE
DREAMS, HEARTS AND
SOULS OF AUTHOR AND
READER ALIKE!

PERHAPS THAT WAS WHERE
ABNER CREAMY'S SOUL
WAS HIDDEN, BECAUSE
IT WAS NOT IN HIS BODY!
PERHAPS THAT WAS WHY
HE WAS CONTEMPTUOUSLY
CALLED THE....

BOOKWORM

STORY
NICK CUTI

ART
ALEX
TOTH

ISN'T THAT
ABNER CREAMY,
THE MILLIONAIRE,
CLERK?

YES, THAT'S HIM! YOU KNOW,
I ONCE THOUGHT THAT HE
BOUGHT MY BOOKS BECAUSE
HE ENJOYED READING -- BUT
NOW I THINK THAT HE'S
LOOKING FOR SOMETHING!



WHAT DO YOU
SUPPOSE HE'S
LOOKING FOR?

I DON'T KNOW!
PERHAPS A WAY
TO MAKE MORE
MILLIONS -- OR
THE SECRET OF
IMMORTALITY!

FOOLS!
DON'T THEY
REALIZE
THAT I CAN
HEAR THEIR
EVERY
WORD?

STOREKEEP, YOU HAVE A TERRIBLE
SELECTION OF BOOKS HERE! I
WOULDN'T MAKE A PURCHASE
AT ALL, TODAY, IF I
DIDN'T NEED A
NOTEBOOK -- !

THERE'S
NO KEY TO
THAT LOCK,
SIR --
SORRY!



I'LL TAKE IT ANYWAY, AND PRY IT OPEN AT MY HOME! OF COURSE, I WON'T PAY YOU FULL PRICE FOR IT WITHOUT ITS KEY--

OF COURSE! GOOD DAY, SIR!



A COLD CHILL RAN THROUGH ABNER CREAMY AS HE LEFT THE BOOKSHOP. BUT IT WAS NOT THE WEATHER...

THAT CEMETERY REMINDS ME OF SOMETHING, BUT... OH, YES, TODAY OLD MAN CONRAD IS BEING BURIED --



ARE YOU HAVING A PANG OF CONSCIENCE, MR. CREAMY? WE'VE JUST BURIED FATHER-- HE OBSERVED YOUR RESPECTFUL PRESENCE

ME--? WHY SHOULD I ATTEND YOUR FATHER'S FUNERAL? HE HATED ME!



ON HIS DEATHBED, HE FORGAVE YOU FOR HAVING CHEATED HIM OUT OF ALL HIS MONEY! YOU KNEW THAT! THE LEAST YOU COULD HAVE DONE WAS TO HAVE PAID HIM YOUR LAST RESPECTS!

BAH! WHY SHOULD I TRUDGE ALL THAT WAY JUST TO SEE A CORPSE? ONCE THE SPIRIT HAS LEFT IT...



...THE BODY IS NO MORE THAN FOOD FOR THE EARTHWORMS!

YOU HEARTLESS OLD CROW! SOMEDAY YOU WILL SUFFER THE VERY SAME FATE!



HOW TRUE! EVEN WITH ALL
MY MILLIONS, I CAN'T BUY
ONE MORE SECOND OF
TIME TO LIVE! I SHOULD
NOT HAVE TO DIE! I AM
MUCH TOO IMPORTANT
TO COME TO SO
HUMBLE AN END!



HIS GREAT BELOVED LIBRARY OF BOOKS WERE
SMALL COMFORT, FOR ABNER WAS BURDENED
BY AN UNSHAKABLE MOOD OF MELANCHOLIA...

BOOKWORM! I KNOW
WHAT THEY CALL ME!
AT LEAST I SHALL
CLAIM SOME SMALL
BIT OF IMMORTALITY
IN MY BOOKS....



... WHEN I WRITE MY
AUTOBIOGRAPHY!
HMM; THIS BOOK'S
UNLATCHED AFTER
ALL! THIS PAPER—
WHAT COULD IT BE
MADE OF - Z...



IT'S WARM! FEELS
LIKE HUMAN SKIN!
HMM; MUST BE A
NEW TYPE OF STOCK
PROCESSING
TECHNIQUE!



FOR HOURS, ABNER PENNED ALL THAT HE COULD
REMEMBER OF HIS ARID, DREARY LIFE....

... AND AT THE AGE OF
TWENTY-FOUR, I'D
INVESTED FATHER'S
MONEY IN RUBBER—
WHICH PROVED TO BE
A WISE VENTURE,
INDEED...



LATE INTO THE NIGHT
HE WORKS, UNAWARE
OF THE BIZARRE
CHANGE THAT IS
TAKING PLACE
WITHIN HIM ...

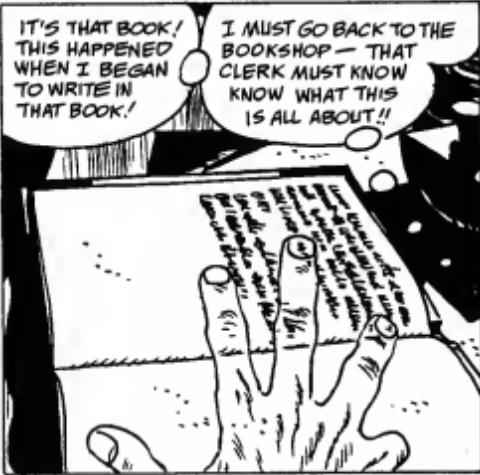
OHHH -- I'M TIRED!
A TOUGH OF BRANDY
OUGHT TO HELP!!



MY HANDS! WHA-?!?
THEY'VE BECOME AS
TRANSPARENT AS
THE SNIFTER!!
WHAT HAS
HAPPENED
TO ME?!?

IT'S THAT BOOK!
THIS HAPPENED
WHEN I BEGAN
TO WRITE IN
THAT BOOK!

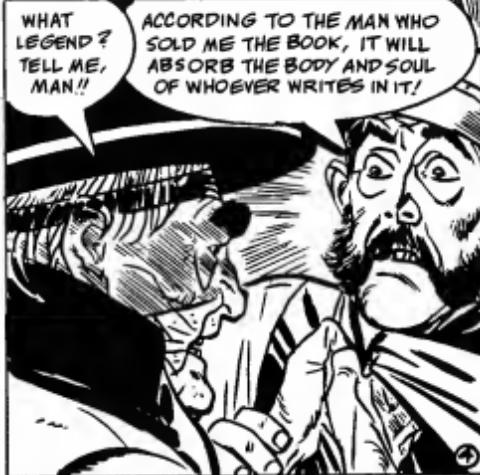
I MUST GO BACK TO THE
BOOKSHOP — THAT
CLERK MUST KNOW
KNOW WHAT THIS
IS ALL ABOUT!!



...AND ABNER WAS RIGHT!
YOU, THERE!
GOOD
LORD!
THE
LEGEND
WAS
TRUE!

WHAT
LEGEND?
TELL ME,
MAN!!

ACCORDING TO THE MAN WHO
SOLD ME THE BOOK, IT WILL
ABSORB THE BODY AND SOUL
OF WHOEVER WRITES IN IT!



— THEN IT WILL LOCK ITSELF UP AGAIN, SEALING THAT PERSON WITHIN IT UNTIL IT IS OPENED BY SOMEONE ELSE! THE PAGES WILL, BY THEN, BE WIPE CLEAN!

WILL I AGE WHILE I AM IN THE BOOK MAN-Z?

NO, SIR - YOU WILL ENTER INTO A DIFFERENT ERA IN TIME!



— A DIFFERENT ERA! PERHAPS AN ERA IN THE FUTURE THAT ENJOYS A CURE FOR AGING! BUT - IF NOT -

— I'LL JUST RETURN TO THE BOOK -

— AND TRY AGAIN!

SIR! DO YOU WISH A REFUND?



I'LL DONATE MY BOOKS TO THE NATIONAL ARCHIVES, WITH STRICT INSTRUCTIONS THAT THEY NOT BE OPENED FOR A HUNDRED - NO! - FIVE HUNDRED, YEARS!

IMMORTALITY! THIS IS MY CHANCE TO ESCAPE THE FATE I'VE BEEN SHACKLED TO SINCE MY BIRTH! THE FATE OF ALL LIVING THINGS - DEATH!



"DEATH" WAS THE LAST WORD ABNER SPOKE, FOR HE THEN BEGAN TO WRITE WITH A RABID ZEAL . . .

I CONTINUED MY STUDIES AT YALE. AND WENT ON . . .

UNTIL, AT LAST, HE WAS . . .

-- FINISHED!

KIKI!

I'VE SUCCEEDED! I'VE CHEATED THE FOUL EARTHWORMS OF THEIR FATED MEAL, AFTER ALL! HOW WARM AND SAFELY COMFORTABLE IT IS IN HERE, WITHIN THESE PAGES . . .!

WHAT IS THAT CRAWLING ON ME? I CAN FEEL ITS SLIMY BODY -- !

OH, NO!! IT CAN'T BE . . . !!!

... I'VE CHEATED THE EARTHWORMS ONLY TO BE DEVOURED BY

BOOKWORMS!

END



MONSTERS ATTACK!

MONSTERS ATTACK!

怪
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ク



A Pyramid Scan



CWC • Quality • CBZ